

## GENESIS

The final video turned out to be very similar to my project proposal and I want to explore the meaning behind the decisions I made, along with my process, self-reflections, and some regrets.

### FINAL VIDEO

[https://www.youtube.com/watch?v=qQ\\_aAOiCZt4&t=1s](https://www.youtube.com/watch?v=qQ_aAOiCZt4&t=1s)

### Vision:

Trying to not reiterate points from my proposal, the main goal of this project was to pose questions about the nuggets within us. Am I loveable? Am I capable? This video speaks not only to these questions but to the worry of not learning any lessons in this life, it will carry on into your next life. I speak more to this in the proposal, but it stays true. I wanted to show the transition of life, the truths, and perspectives.

I think in the final video this concept is less obvious and more difficult to find. On the surface the video is more so a parallel between the Old Man leaving this broken, isolated space = The Baby leaving the isolated, diseased mother's womb. That would be the "simple" explanation, but I wanted to have several ways to interpret this, like explained above. There are a lot of symbols and meanings within the video. I think that's what makes this interesting to explore because of the variety of interpretations.

I used found footage for the womb shots STRICTLY. Everything else is shot on a Canon EOSM with Magic Lantern. Edited in Davinci Resolve. SFX is a combination of sounds I created and some commercially free/available sites online.

### Meaning:

There are three distinct acts I follow in this. In the first act, we see the focal character within their habit/behavior, they are satisfied within this isolated/disgusting space. Until they see something outside. I wanted this "something" to not be so obvious but something that the character hasn't seen before, and that is the overwhelming abundance of light, he doesn't see anything beyond this light, **yet**. We then have a shot of him sleeping again, only this time his look changes. There are three shots of him in this space, but in a different position each time. It shows the progression of his comfortability/curiosity. In this shot he is not smiling, whereas in the first shot of him he has a slight smirk. This smirk was to show his comfort in this space, and that changes after he sees this abundance of light.

The next shot shows him holding onto the pillar, directing parallel to the baby clinging onto this mother, not matter how messed up. It also emphasizes more of his comfort, he loves this diseased space. We then are introduced to the baby in the womb, whether that be the Old Man at this same moment, or him in the future in his next life, the meaning is still the same. We hear the sound of the plank drop while we are in the womb. This was meant to be the baby hitting the womb, and the plank guarding the Old Man's "comfort" is removed. We seem him look out the window again. The window also being a glimpse into life for him, and the baby. This time the white has a faded image of green. He can see further this time into nature. I chose an orchid not only for it's pure beauty, but because it looks "falic." It's blossom represents the mind of the Old Man/baby realizing the potential to enter life, to leave this comfortable space, and go into the unknown. Relating more to the "falic" nature it's also the start of birth. We cut back and fourth between all these elements, and as we begin the second act. The Old Man/baby takes action at this and that causes the stable "home" to collapse in both senses. The diseased woman dies because that is the "consequence" from the previous life (the Old Man's) for not leaving this state of comfort/observation until the very last moments. So, as soon as the Old Man leaves the space, he dies. Reincarnated as the baby, who escapes the womb, but his mother dies. There is a little cry at the end so show that the baby is in fact, alive. The third act. He was able to escape this, but at what cost?

#### EDITING

There is a lot of space in between the images. The black space takes up a lot of time, and I think this is something I chose to do for the pacing. I didn't want to abruptly cut to the womb, the mother, the shack all at once together. I think there needed to be room to breathe, especially in the beginning. In the final sequence, I wanted to break this by having an overwhelming arrangement of sequences, creating a montage that will affect the viewers experience. The buildup becomes much more satisfying with this sequence, and much more powerful.

#### Reflections:

I wish I did have more time to make this more fleshed out. I think this could work as a longer piece, maybe even a feature. There is room to build up the character of the Old Man and have the same parallel/past life idea with the Diseased Mother. Even with the time I had, I wanted to do more. Already, finding an "isolated beat-up shack" location was difficult. I scouted several places around the area but nothing was safe enough or worked to shoot. I ended up having to give up on an exterior and opted for the basement of my parents house. A place that was barely used/explored, it was dusty, dirty, and a perfect place to film. Again, time was a setback, where I only had limited time to film in this space. I had to cut a lot of the shots in the script I had initially created (below). I wish there was more room to develop the Old Man's relationship with this space. After reviewing all of this footage, I ended spending the most time editing, with the main focus being how to weave each storyline together to make something coherent. I worry that I made it too "obvious" but I think it still works. A lot of time was spent rearranging the clips to work pacing wise, and story wise. I used a lot of SFX and sound design to create an audiovisual experience that sent chills down an audiences spine.

The in-person critique was great! I think I got a lot of positive feedback on my work. I only wish there was room for more intimate critiques of individuals work, but I'm sure that will be the case in next quarter.

#### Elements from the Course

##### TIME AS A MEDIUM

I used nonlinear video editing techniques with shots compiled together to create a timeline of events that are parallel but also flow together. The juxtaposition of images I created and repurposed create meaning in time.

##### FRAMES IN VIDEO ART

The window in the basement acts as a frame within this video. It guides us toward the outside world, but also restricts it.

##### CAMERA MOVEMENT

I used limited camera MOVEMENT because I wanted the focus to be on the Old Man without distraction. The camera also doesn't move, because he rarely moves. Using camera movement to reflect perspective and narrative.

## LOOP AND REPETITION

The Old Man's constant state of "staying," the baby in the womb and the diseased mother. The entire cycle of life portrayed in this also falls under this "loop."

## (IN)VISIBILITY

Lack of vision in what is outside this underground room. The "invisible" to the audience. Invisilbity also in the narrative, parts are visible and on the surface, but others are deeper within.

Documentation:

\*shooting the tracking shot (the second shot in this room)

Here's the initial script that I used for reference during the shoot.

1 A BLACK VOID 1  
...sounds in utero.

2 EXT. SHACK - DAY 2  
Damaged. Ugly. Disgusting.

3 INT. SHACK - ROOM 1 3  
An OLD MAN is curled up on the floor.. grinning.

4 INT. SHACK - ROOM 2 4  
The Old Man softly runs his hands down one of the walls. He leans his head against the wall. Then, presses his entire body against the wall. Then, tilts his head right. He spots something. He grabs a wood plank on the floor and shuffles toward...

5 INT. SHACK - ROOM 3 5  
...a large gap in the wall. The Old Man presses the plank on the gap. His breath is loud.

6 EXT. SHACK - DAY 6  
Wind. No longer any entrances for light to enter the shack.

7 INT. SHACK - ROOM 3 7  
The Old Man catches his breath. He moves the plank an inch. He tries to peer out of the now tiny gap. No luck.

8 EXT. SHACK - DAY 8  
The gap gets bigger.

9 INT. SHACK - ROOM 3 9  
The Old Man looks out of the large gap.

10 A WHITE VOID 10  
Pure white. Birds chirp.

11 EXT. SHACK 11  
The gap is filled by the Old Man's head.

12 INT. SHACK - ROOM 3 12  
The Old Man grabs the plank and covers the gap.

13 INT. SHACK - ROOM 1 - A WHILE LATER 13  
The Old Man is curled up on the floor... with a blank expression.

14 INT. SHACK - ROOM 2 14  
The Old Man leans his side against one of the walls.

15 INT. WOMB 15  
A baby. He tumbles in amniotic fluid, an arm hitting an edge.  
...sound of a plank falling...

16 INT. SHACK - ROOM 3 16  
The Old Man stands and looks down at the fallen plank. He kneels down and looks out of the gap.

17 A WHITE VOID 17  
Pure white. Birds chirp. An orchid appears in the vast distance.  
The orchid now fills the screen. It opens.

18 EXT. SHACK 18  
The gap is filled by the Old Man's head.

19 INT. SHACK - ROOM 1 19  
The Old Man is curled in a different position, almost backwards now. His expression cannot be seen.

20 INT. WOMB 20  
The baby floats.

21 EXT. FOREST - NIGHT 21  
A DISEASED MOTHER rests against a tree. She is pregnant.  
She holds her stomach.

22 INT. SHACK - ROOM 2 22  
The Old Man walks toward one of the walls. He notices something in the other room. A much larger gap is visible with the dimensions of a traditional door. He walks towards it.

23 EXT. SHACK 23  
The Old Man stands near the middle of this "doorway." Staring in the distance.

24 INT. SHACK - DOORWAY 24  
The Old Man stands still. Then, steps outside. As soon as his face crosses the doorway...

25 INT. WOMB 25  
The baby's hands clasp together.

26 EXT. FOREST - NIGHT 26  
The Diseased Mother screams. She holds her stomach tight.

27 INT. WOMB 27  
The baby floats faster.

28 A WHITE VOID 28  
The orchid explodes. Red fills the screen.

29 EXT. FOREST - NIGHT 29  
The Diseased Mother lies on her back to the floor. In  
tremendous pain.  
She holds the grass to stay stable.

30 INT. WOMB 30  
The baby moves down out of sight.

31 EXT. FOREST - NIGHT 31  
We can only see her face. Lifeless.  
Then we see the grass, covered in blood.

32 A BLACK VOID 32  
...cries.

**END**